The purpose of this hearing is to receive testimony on the feasibility of using bonding techniques to finance large-scale capital projects in the National Park System.

Because of the limited time available for the hearing, witnesses may testify by invitation only. However, those wishing to submit written testimony for the hearing record should send two copies of their testimony to the Subcommittee on National Parks, Historic Preservation and Recreation, Committee on Energy and Natural Resources, U.S. Senate, 364 Dirksen Senate Office Building, Washington, DC 20510–6150.

For further information, please contact Jim O'Toole of the subcommittee staff at (202) 224–5161.

AUTHORITY FOR COMMITTEES TO MEET

COMMITTEE ON FINANCE

Mr. JEFFORDS. Mr. President, the Finance Committee requests unanimous consent to conduct a hearing on Wednesday, September 24, 1997, beginning at 9 a.m., in room 106 Dirksen.

The PRESIDING OFFICER. Without objection, it is so ordered.

COMMITTEE ON FOREIGN RELATIONS

Mr. JEFFORDS. Mr. President, I ask unanimous consent that the Committee on Foreign Relations be authorized to meet during the session of the Senate on Wednesday, September 24, 1997, at 10 a.m., to hold a hearing, and at 2:15 p.m., to hold a business meeting.

The PRESIDING OFFICER. Without objection, it is so ordered.

COMMITTEE ON GOVERNMENTAL AFFAIRS

Mr. JEFFORDS. Mr. President, I ask unanimous consent on behalf of the Governmental Affairs Committee Special Investigation to meet on Wednesday, September 24, at 10 a.m., for a hearing on campaign financing issues.

The PRESIDING OFFICER. Without objection, it is so ordered.

ADDITIONAL STATEMENTS

TRIBUTE TO LT. COL. THOMAS R. MILLER

• Mr. SANTORUM. Mr. President, I would like to take this opportunity to recognize an outstanding citizen from Allison Park, PA. On October 3, Lt. Col. Thomas Miller will retire from his position as the joint program office site director at the Software Engineering Institute [SEI] of Carnegie Mellon University.

Thomas was born in Valley View, PA. He earned an undergraduate degree in computer science from Utah State University. Later, Thomas received a M.S. degree in systems management from the Florida Institute of Technology.

In 1974, Thomas received his Air Force Commission from the Reserve Officer Training Corps. Since then, he has had an exemplary military career. Lieutenant Colonel Miller has served as a computer systems acquisition engineer at the Air Force Electronic Systems Division for the Joint Tactical Information Distribution System Joint Program Office; the computer systems acquisition manager for the seismic portion of the Atomic Energy Detection System; the software division chief at the Joint Surveillance Target Attack Radar Systems [JSTARS] Joint Program Office; and the chief of the Advanced Medium Range Air-to-Air Missile Systems Division at Eglin AFB.

Lieutenant Colonel Miller became the joint program office site director at the Software Engineering Institute in 1992. During his tenure at SEI, Lieutenant Colonel Miller earned the respect and admiration of his colleagues. A proven leader, Thomas will be sincerely missed.

Mr. President, after many years of service to his country, Lieutenant Colonel Miller is retiring to private life. In honor of his service, I ask my colleagues to join me in extending the Senate's best wishes to Lt. Col. Thomas Miller, his wife Colleen, and their three children.•

FRANK LLOYD WRIGHT BUILDING CONSERVANCY ANNUAL CONFERENCE

• Mr. MOYNIHAN. Mr. President, this past weekend I was invited to speak at the annual conference of the Frank Lloyd Wright Building Conservancy which took place in Buffalo, NY. I promised some of the attendees that I would enter my keynote address in the CONGRESSIONAL RECORD. I ask that the full text of my address be printed in the RECORD.

The text follows:

KEYNOTE ADDRESS BY SENATOR DANIEL PATRICK MOYNIHAN

Not long ago I happened to be in Phoenix and took the opportunity to visit Taliesin West, Frank Lloyd Wright's desert commune. I was most generously received and shown everywhere, including the atelier where the plans were being drawn for Wright's splendid Monona Terrace Community and Convention Center, just now completed in Milwaukee. At length, I was shown the splendid, terraced dining room where, in the manner of the Englishman in the jungle, all communards, faithful to the Master's edict, dress for dinner on Saturday night.

We are less formal here in Buffalo, but no less welcoming, and greatly honored to be at the site of this year's Frank Lloyd Wright Building Conservancy Annual Conference.

Each of us, I cannot doubt, has a personal story of an encounter with the spiritual and physical force of architecture. As Americans, we tend to begin in Europe, but with time, more and more we return to our own.

I have two tales to tell.

The first is simple enough. In 1992, I was asked to address the convention of the American Sociological Association then meeting in Pittsburgh. I arrived in a fine new hotel in the Golden Triangle expecting all manner of posters and pronouncements as had been the fashion of a few decades earlier. Instead, I was greeted by a large sign announcing the times of departure for the tour of Fallingwater. American sociologists are finally getting their priorities straight.

My second tale, more personal and specific to Buffalo, took place some twenty-one years ago. I was then in a five-way primary contest for the Democratic nomination for United States Senator. In the manner of such campaigns, most of one's time is spent in strategy sessions in hotel rooms. One August day, having spent the morning and afternoon at the Statler Hotel in a seemingly endless succession of these consultations, I announced I was going out for a walk. An economist would call it a random walk. I had no direction in mind, save any that would get me away from that hotel room.

And so I wandered westerly to Church Street and reached Pearl. Glancing south along Church Street, of a sudden I saw something that did not exist. Couldn't exist. Certainly something I for certain had not known to exist. A Sullivan skyscraper. The Guaranty Building. The beginning of an American architecture that would come to be known as the International Style. Sure enough, on the east side of the street there were three tall skyscrapers (an American term, incidentally, the topmost sail of a clippership, save when the moonraker is rigged). One was by an old friend, Minoru Yamasaki. Each was an exact copy, if you would just look at the essentials, of Sullivan's building across the street, built fifty or sixty years earlier. (On closer examination, there had been a fire of sorts, and the building was all but abandoned.)

I then and there resolved to win the Democratic primary, become a United States Senator and save the Sullivan building.

My first task was to get the City of Buffalo interested. One day the Mayor agreed to walk over with me from City Hall. He was a fine new Mayor; if he had any weakness, it was that he agreed with you on everything. I mean everything. Well, most things. ''Mr. Mayor,'' I proclaimed, ''if we can save that building, the time will come when people will get on airplanes and fly to Buffalo just to see it.'' ''Bull,'' said His Honor.

May I say, it was a special pleasure to see in Thursday's Buffalo News a picture of Eugenio De Anzorena of Alexandria, Virginia, one of your conferees, making videotapes of the designs on the wall of the Guaranty Building. ''Appreciating Architecture'' was the caption, although I should have preferred, ''The Mayor Refuted!''

No matter. The Buffalo ''Evening News,'' as it then was, got the point. I began to learn the history of this great achievement of the Prairie School, the first American architecture, soon to be seen world-wide.

We begin in middle of the 19th Century, in the village of Stockton in nearby Chautauqua, County. It was in Stockton where one Hascal L. Taylor, a carriage maker, had grown up. Taylor would in time make a great deal of money in the oil fields of western Pennsylvania. His vision was to build a monument, the largest office building in the city, in downtown Buffalo. Taylor immediately sought the prestigious Chicago firm of Dankmar Adler and Louis Sullivan, who had of course built the Wainright Building in St. Louis four years earlier—in 1892.

Adler, the engineer, and Sullivan, the designer, had created a new form. A form based on function. Taylor got it. He, however, died in 1894. Fortunately the Guaranty Company bought the plans for the building and the site. Note the brevity of the subsequent succession: The Guaranty purchased the land and plans in December of 1894. The constructors began laying the foundation for the new building in February of 1895. By July of 1895, the steel frame was complete, and in March of 1896, barely a year after laying the foundation, the first occupants were moving in. Incredible.

Using his ''organic'' philosophy, Sullivan, had created a 'sister' work to St. Louis's Wainwright Building. The new, taller building, a 13 story, 140,000 square foot structure

was called the nation's second skyscraper. An ornate masterpiece, embellished with a warm terra cotta exterior but forceful in its verticality, was the new ''American skyscraper.'' Let me say, that I would rather see Mount Vernon torn down, or even the White House. They are fine buildings, but they are copies. Copies of European buildings, which in turn were copies of Greek and Roman buildings. The skyscraper is ours. Invented by this man of singular American genius, Louis Sullivan. In architecture, as in much else, we had followed the rest of the world. Then came Sullivan, and ever since the world has followed us. Indeed, the Guaranty is our treasure, and yet remarkably it has not always been appreciated as such.

By the 1940s the building had already changed owners. In the 1950s the owners were concerned about the accumulation of dirt on the facade. They chose an unfortunately destructive solution: they hired sandblasters to clean the terra cotta on the first two stories. Other ''improvements'' included adding suspended acoustical ceilings and tile flooring, thereby altering the perspectives of Sullivan's rooms and hiding some of the exquisite interior decorations.

Even though it was located downtown, its facilities became ''outmoded'' and its rental space was in very little demand. Even though it was listed on the National Register of Historic Places in 1973 and designated a national historic landmark in 1975, a fire in 1974 forced much of the building to close, and placed the building's future in jeopardy.

In June of 1977, Progressive Architecture, reported: ''Discreet inquiries have been made by owners of Louis Sullivan's Prudential Building (formerly Guaranty) in Buffalo, NY about steps to demolish a historic landmark.'' Thus by 1977, architects were speaking of the building in terms of how best to demolish it. In April of 1977 the City threatened to destroy the building.

In September of 1977, the Greater Buffalo Development Foundation established a volunteer task force of business and community leaders to study the possible renovation of the building. After concluding that it should be done, they came up with new financial strategies that included tax exempt financing rates, partial property tax abatement, and private loans. The cost was estimated to be around $12.4 million.

I wrote to the Secretaries of Housing and Urban Development, Commerce, and Interior seeking funds for the building. In October of 1977, I convinced Vice President Mondale to tour the building whilst visiting here. (He needed no persuading, having the Owatonna Bank back home.) In November of 1978, we got our first grant, small but symbolic—$50,000 from The Department of Interior's Historic Preservation Program. And in April of 1981, we secured a $2.4 million Urban Development Action Grant (UDAG) from the US Department of Housing and Urban Development (HUD). In addition, as a site on the National Register of Historic Places, the building was qualified to receive a 25 percent tax credit on the entire investment under the Economic Recovery Tax Act of 1981.

After a majestic renovation by the architectural and engineering firm Canon, the building re-opened in December of 1983.

But there is a lesson to be learned here. Fortunately, throughout the process of renovating the Guaranty building there were those of us, spurred on by the Buffalo News, who began to recover the memory, if you will, of one of the greatest tragedies of architecture in this nation—the demolition of Frank Lloyd Wright's Larkin building. An examination of that misguided chain of events tells us a little more about the dangers of neglect, and introduces New York to the mind of Louis Sullivan's greatest pupil.

As all of you know, Sullivan was Frank Lloyd Wright's ''Lieber meister''. In his book largely on Sullivan, Genius and the Mobocrocy, Wright wrote of his early days with Sullivan:

'' 'Wright,' the young draughtsman nineteen, he would often say to me with undisguised contempt: 'Wright! I have no respect at all for a draughtsman!' . . . His haughty disregard had already offended most of the Adler and Sullivan employees. His contempt may have been due to the fact that he was so marvelous a draughtsman himself. But I knew what he really meant . . . He taught me nothing nor did he ever pretend to do so except as he was himself the thing he did and as I could see it for myself. He ('the designing partner') was the educational document in evidence.''

Wright then clarified Sullivan's genius and its relationship to the 'mobocrocy':

''Do you realize, that here in his [Sullivan's] own way, is no body of culture evolving through centuries of time but a scheme and 'style' of plastic expression which an individual, working away in the poetry crushing environment of a more cruel materialism than any seen since the days of the brutal Roman, has made out of himself? Here was a sentient individual who evoked the goddess whole civilizations strove in vain for centuries to win, and wooed her with this charming interior style—all on his own in one lifetime all too brief . . . [Sullivan's] language of self expression was as complete in itself'' as that ''of any of the great style which time took so many ages to perfect.''

Yet, I do not want to mislead. They had their disagreements.

By 1902, Wright had perfected some of his outside commissions in the form of the Prairie house. On September 11, 1902, Darwin Martin—Secretary of the successful Larkin Company of Buffalo—visited his brother William in Chicago. William was looking for a site for a new home, and as they toured Oak Park they became intrigued with Wright's designs there. William met with Wright a month later and wrote his brother that he was most favorably impressed. William wrote:

''He would be pleased to design your house - & further he is the man to build your office - he has had large experience in the large office buildings with Adler and Sullivan . . . he says it is strange that he is only known as a residence architect - when his best and largest experience was in large buildings.''

Meryle Secrest in his biography of Wright, A House Divided, wrote that Wright saw the Larkin Project as his chance to ''break into the world of large building commissions,'' but that he ''shamelessly exaggerated the importance of his role at Adler and Sullivan.'' For Martin later told Larkin that: ''the $500,000 Wainwright Building and the Union Trust Building and the Union Trust Building of St. Louis; the Schiller Theater and the Stock Exchange in Chicago; the Seattle and Pueblo Opera Houses, all Adler and Sullivan's work, were, I inferred from Mr. Wright, largely his creations.' ''

The Larkin Company of Buffalo commissioned him (at Mr. Darwin Martin's recommendation) to design its administrative building across from the soap factory and warehouse. For Wright, it was an opportunity to develop complex spatial ideas. His exterior was an expression of almost pure geometric form, with no ornamentation save for two piers topped by sculptures supporting globes to symbolize the company's international aspirations. Wright intended the reductive form to be a ''genuine and constructive affirmation of the new Order of the Machine Age.''

The Larkin Building was not at first widely praised in architectural circles. It began to exert a great deal of influence on European architects with the publication of Wright's work by Ernst Wasmuth in Berlin in 1910. By the mid-1920s the European appreciation of the Larkin Building had crossed the Atlantic. The building gained prominence in American surveys of modern architecture and does so to this day.

Yet, the proliferation of chain stores in small towns began to cut into the Larkin Company's mail order business. The Depression caused further problems. Assets were liquidated to pay creditors. By 1943 the Larkin Company had no assets other than the building, on which it owed $85,000 in back taxes.

In August, 1949 the Western Trading Corporation offered the Common Council $5,000 and promised to raze the Larkin Building and replace it with something that would improve the tax base. Two months later Mayor Dowd accepted the offer. The building was demolished to make way for a truck terminal, but Western Trading then petitioned to move the terminal to a larger lot. A vacant lot exists on the site today.

So too in downtown Chicago, one of Sullivan's first buildings was replaced by a multistory parking garage. Wright had warned of the ''poetry crushing environment of a more cruel materialism'' and both his and Sullivan's works were victims of this environment. The burden falls on men and women like you to remind us all of the value of these works.

It was just such a reminder that opened my eyes to the wonder, and neglect of the Darwin Martin House. It was Saint Patrick's Day, 1991, and Jason Aronoff, the head of the Landmark Society of the Niagara Frontier's Martin House Task Force had asked me to look into the condition of the Darwin Martin House. I was not prepared.

We first visited the splendidly maintained Heath House with its gracious young family. We then went across to see the Darwin Martin House, which was quite simply a ruin. The concrete was running away like sand. Two of the great ornamental urns were missing from the front step and were only later found discarded in the yard. On the front door and side windows thereof there was a printed sign which read:

NOTICE

''New York State's Current fiscal condition has caused the closing of the Darwin D. Martin House to the public until further notice. Queries about future opening date and restoration plans for the House should be Mailed to . . .''

I immediately wrote to the Buffalo News in an effort to alert all to the horrid state of this wonderful House. What had become of this masterpiece? Who was to blame? How can we avoid such a tragedy in the future?

In the Martin House, Wright showed what he could do with what became an almost unlimited budget. Construction on the Martin House began in early 1904 and ended in 1906 with 20 rooms and 11,000 square feet, at a cost of $160,000.

Because of, perhaps in spite of, their numerous dialogues over the plans for and the cost of the house, Martin and Wright became fast friends. Martin helped Wright get many other commissions through the years. Late in life Martin offered Wright one last commission, a monument for the family plot in the Forest Lawn Cemetery. Martin wanted a design to cover only the space for one grave. Typically, Wright produced a much larger design with a flight of marble steps climbing the slope of the lot to a single headstone bearing the family names. The stock market crash prevented the commission from being realized. On learning of Martin's death in 1935, Wright referred to him as ''My best friend.''

After Darwin Martin died the house stood vacant for the next 17 years. There is no clear explanation for his son's lack of appreciation for the house, no clear answer to why Darwin Jr. began to strip the house of its doors, lighting, wiring, moldings, heating, and plumbing systems and installing them in other buildings he owned. When he finally vacated the house, he left the doors unlocked. Neighborhood children would come in for roller skating, or to smash some windows or some of the remaining mosaic tiles over the fireplace. Eventually part of the roof fell in from the weight of snow.

In 1946 the City was the sole bidder on the Martin House at the foreclosure sale. In 1954 Buffalo architect Sebastian Tauriello bought the house, the pergola, the conservatory, and the garage for $22,000. He wrote to Wright for the original plans and received the following reply: ''Dear Tauriello: Hope you treat the opus according to its merits. When we return to Wisconsin May first I will look up the plans and send you a set of prints with a bill for the prints. Frank Lloyd Wright.''

Fearing an exorbitant fee, Tauriello proceeded without them. The doors, heating, and plumbing systems were replaced by August and the Tauriello's moved in. Part of his plan for financing the restoration of the house was the sale of a portion of the property. The pergola, conservatory, and garage were in varying stages of decay. They were demolished and the apartments you see today were built to Mr. Tauriello's design.

Mr. Tauriello was not wealthy, and was not in a position to restore the house to its 1908 condition. He also wanted to add modern conveniences and some individual touches. As he did not need a 20 room house and did need restoration funds, he created two five-room apartments inside. But regardless of the changes he made, he saved the house. Tauriello died in 1965. The next year his wife sold the house to SUNY Buffalo at the request of new president Martin Meyerson, a Wright aficionado. He left Buffalo in 1970. Several university offices were located in the house until 1980, when it again stood unused, as it was on the day of our visit in 1991.

There was a restoration plan in place, but next to no money. I went to ROBERT C. BYRD, chairman of the subcommittee that funds Federal historic preservation programs, and asked for his help. While there was no program that provides specific funds to restore specific buildings, he saw to it that the Darwin Martin House got $500,000 that year. In 1995 we were able to reprogram another $500,000, this time in funds from the Department of Housing and Urban Development, for the house. Last spring, at the urging of Stan Lipsey, I asked Senator GORTON of Washington State for another $500,000 in historic preservation funds, and the Senate bill, HR 2107, which we passed on Thursday night, includes that amount.

I should warn you not to look at these appropriations and think any deserving preservation project, even a Wright house, can count on Federal funds. None can. The $40 million we provide each year for preservation goes directly to the State Preservation offices. There is no ''Save This Building'' account. Is there support for one? I quote the Senate bill we just passed: ''This will be the final year of appropriations to the National Trust for Historic Preservation.'' That is a battle for next year, but we have all we can do to keep what programs we have.

Thus on a couple of last notes, I hope you have had a chance to visit Kleinhans Music Hall, another of Buffalo's wonders. It is one of the great later works of Eliel Saarinen. It is also one of the first commissions on which son Eero worked side by side with him. The building's sense of balance is representative of, in Eliel's words, the structure's ''masculine'' and ''feminine'' traits as exhibited by ''strongly indicative line'' in the former and a ''playful pattern of wall space'' in the latter. But function was certainly important to the Saarinens; Kleinhans is a splendid hall in which to hear a concert. It is also one of but three examples of Eliel's work in the East.

In 1984 I secured a tax provision—a ''sale-leaseback'' provision, that could have been worth millions to the upkeep and restoration of Kleinhans. But one of the investors backed out at the last minute before the legal deadline and the deal fell through. A decade later the need for restoration funds had not diminished. I got $1.5 million for the effort in 1994.

Then, of course, there are the buildings by H. H. Richardson. Wright disclosed that Sullivan had a respect for Richardson, that he (Richardson) had for few others. Again from, Genius and the Mobocrocy: ''Later I [Wright] discovered his [Sullivan's] secret respect, leaning toward envy (I am ashamed to suspect), for H.H. Richardson.''

Eight of the original eleven buildings designed for the Buffalo State Hospital stand today. The most splendid being the twin towered centerpiece buildings. In 1990, the state spent $4.5 million to restore one of the seven remaining patient pavilions. However, these buildings were vacated in 1993 and 1995. Ominously, the state has designated the buildings ''surplus property'' and is looking to sell them on the open market. Thus our battle continues.

We restored the Guaranty—the soul of this city. We are on our way to restoring Darwin Martin—the treasure of scale, of form and of relationship of interior to exterior. Kleinhans Music Hall and the Roycroft Inn are also to be included in a tablet of success. However, Federal support is waning. As you state in the opening of the conference, Wright wrote that the ''Prairie begins west of Buffalo.'' We must do our best to see that our treasures do not become dust on the prairie. It happened to the Larkin building. It may yet happen to those of Richardson. So again I say the burden is unduly forced on men and women like you to remind us of the symphony that continues to play around us, like this great symphonic interplay we have here in Buffalo.●

NATIONAL UNDERGROUND RAILROAD NETWORK TO FREEDOM ACT, S. 887

● Mr. D'AMATO. Mr. President, I rise today to urge my colleagues to join me in cosponsoring legislation that will commemorate the physical as well as spiritual triumph over one of our Nation's most tragic legacies. This legislation is designed to help the National Park Service present a dramatic chapter in American history; the perseverance of the quest for liberty that saw hundreds of thousands risk their lives so that they might live free. The National Underground Railroad Network to Freedom Act, S. 887, will give, for the first time, Federal recognition and acknowledgment to this avenue of hope for those who sought freedom from tyranny and oppression.

The Underground Railroad was a loosely organized system of escape routes for hundreds of thousands of enslaved African-Americans. Average men and women, who shared a love of freedom and a hatred of the institution of slavery, committed themselves to help free a people by offering food, shelter, clothing, money, or whatever would assist passengers along the Underground Railroad. Typically, a stop along the Underground Railroad would be a farmhouse or a church where passengers would be hidden in the attic or the basement, or behind false walls or even under floorboards. A person on the railroad would be concealed until it was determined that it was safe to travel to the next site. This scenario was repeated over and over again until the passenger reached safety in the North or in Canada, Mexico, or the Caribbean.

Although largely clandestine, the Underground Railroad is a tangible example of the extent that resistance to slavery existed during the 18th and 19th centuries. Indeed, some 380 sites—28 of which are in New York—have been documented in a National Park Service study as sites potentially significant to the Underground Railroad movement. It is likely that there are more sites about which we will never know. Of the sites that do exist, it is important to highlight their role in abetting the elimination of the shameful practice of slavery.

It is important to our national heritage that we recognize and remember the bravery of those who risked their lives to make the journey along the Underground Railroad and those who provided sanctuary to them. This legislation will help raise awareness about these locations along the Underground Railroad, enhancing the chances that the sites will be maintained or restored. We must recognize and preserve these historic sites, which represent the extraordinary efforts, perils, sacrifices, and triumphs of those who risked their lives so that they might taste freedom. I urge my colleagues to join me in cosponsoring this important measure.●

TRIBUTE TO ENTREPRENEUR WALLY AMOS

● Mr. CLELAND. Mr. President, I come to the floor today to pay tribute to my good friend Wally Amos. ''Famous Amos'' known to many Americans as the founder of Famous Amos Cookies and the father of the gourmet chocolate chip cookie industry, is an example to all of us. He is an example because of his dedication to our country as a veteran of the U.S. Air Force, and for what he has accomplished as an entrepreneur and businessman. He is a citizen of this country who has reaped great success but has not neglected his responsibilities to the community. And even more than that, Mr. President, Wally Amos brings a powerful and inspirational message to people in all walks of life.

I have said over and over that I believe that small businesses and entrepreneurship are the foundation of the economic engine of this country. Wally Amos has for some time now written a monthly column subtitled ''Grow Your